

critical digest

Vol. II No. 17

February 13, 1950

The Weekly That Keeps You Informed of the Current Broadway Critical Scene

N.Y. Openings This Week

Come Back, Little Sheba-Booth, 2/15/50. Theatre Guild production of William Inge two act drama stars Shirley Booth and Sidney Blackmer. Staged by Daniel Mann, the cast also includes Joan Larring, Daniel Reed, Olga Fabian and Lonny Chapman.

Quick Glance At New N.Y. Shows

The Heiress-City Center, 2/8/50. Final two week production of season on 55th Street received mild, favorable notices. Though the daily critics felt the adaptation of Henry James "Washington Square" was not the right type of play to present in the large auditorium, they all praised the cast for solving the situation. Margaret Phillips drew huzzahs for her performance in the title role.

Arms and the Girl-46th Street Theatre, 2/2/50. Mild blessings were cast on the Theatre Guild musical version of "Pursuit of Happiness". "Con" votes were filed by critics of Times and Journal American, "So-So" votes by critics of Herald Tribune, Post and World Telegram and Sun. The ones who liked it found enjoyment in diverse aspects of the big show.

Shows That Closed

All You Need Is One Good Break-Mansfield, 2/9/50-2/11/50. Arnold Manoff drama was panned by all the daily critics; show closed after four performances. Chief objection was the monologue-like role of John Berry, plus the lack of plot and padding of the former one act play. Several critics enjoyed brief moments. Pollock, Compass, predicts Manoff will write a good play.

Magazine Reviewers Look at the New Plays--Digests on inside pages

The Happy Time-Flynouth, 1/24/50. Time and Newsweek critics didn't find much to cheer about in the Samuel Taylor comedy, nor did Wolcott Gibbs, New Yorker. Variety, Billboard, Cue and other critics joined with the daily reviewers who loved the French Canadian family presented onstage.

As You Like It-Cort, 1/26/50. Hopburn, her legs and her lines, were given the "pro" sign by many of the weekly critics. But the following didn't think even she could bring life to the bard's comedy. New Yorker, Time, Cue, Christian Science Monitor. Others thought Hopburn the best thing to happen to Shakespeare in years.

The Men-Fulton, 1/19/50. George Jean Nathan, Billboard and Commonweal disliked the new melodrama because it didn't fulfill the function of any good play of this type. Phelan, Commonweal, lists Don Hammer as the acting find of the season.

Henry Morgan Determined to Join Critic Ranks

NEC Comedian Henry Morgan, who rapped some of the established hits recently, is determined to promote himself free theatre tickets if "it is the last thing NEC will stand for." Variety noted that several producers objected to the comedian's panning of hits that "recognized critics" recommended. In typical Morgan manner, he pondered as to just what is meant by the term "recognized critic". Then he proceeded to classify critics in the "bright young faces", "brilliant satire", "love Lunt and Fontaine" and "handsomely mounted" schools of drama criticism.

Criticism of Drama Critics May be Un-American

Richard Watts, Jr., Post, notes that the Daily Worker has been denouncing the NY play reviewers again, which according to a widely held current belief, he said, makes the denunciation of drama critics un-American.

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New Yorker Sketch Suggests Critics Aid in Picking Play Titles

John Brooks in a sketch in the New Yorker entitled "The Title Backfire" traced the headlines of the drama critics reviews on last season's plays that backfired in the author's face. He suggests that in a gallant and sporting mood, the NY drama critics circle appoint a member to pass on the titles of all new plays before production. Thus such titles as Love Me Long wouldn't start off with two strikes against it. Brooks does think the titles South Pacific and The Member of the Wedding are pretty gag-proof.

All You Need Is One Good Break
"Don Reviews"

a. Times--Author and actors sound new and then as if they were combing the best features of "Processional", "Awake and Sing" and "Me and Molly" into a prose poem about the fates. Instead they are turning yards of futile dialogue into a drama of social insignificance.-

Atkinson.

c. News--Manoff wrote soliloquy for Berry. Revolving scenery tends to make her car sick, cast miraculously keeps out of the way of the sets.-Chapman.

e. Compass--Manoff will probably write important plays some day, but this not one of them. Play bursts with earnestness, sincerity. Berry is good, but it is a role that would choke a horse.-

g. World Telegram and Sun--Crazy quilt, has bright flashes of greatness but too many of the other patches fail to blend. Several good scenes, but decision must be scored as a technical knockout.-

Hawkins.

i. Newark News--Crudely composed and acted exhibit that carries on interminably. Stretched out to fatiguing, monologic length.-Field.

b. Herald Tribune--Pother of words which are equally devoid of meaning and emotion. Direction and acting also woefully inept. Utter lack of discipline is appalling.

Barnes.

d. Mirror--Overwritten two act play, more effective cut into one act. Berry plays heart out in role, even though we can't believe him.-Coleman.

f. Post--One scene is fresh and entertaining, worthy of a better play. Rest of going is exceptionally dreary. Berry part is trying experience for all concerned. A hopeless enterprise.-Watts.

h. Journal American--A talky talkathon which is sincere. Berry talks good and loud with gestures. Production moves up and down like a picture.-Garland.

j. Brooklyn Eagle--No matter how it would be presented, it is still a tiresome, rather whiny business. Just as cumbersome as the play's title with a busy, overworked stage that seldom comes to life. Manoff would do better writing a play about the girl in the play, keeping Lee Grant for the part.-Sheaffer.

k. Women's Wear Daily--Play of mixed quality, some scenes lyrical. Definite evidence of turgidity and padding, at no point touching or affecting. Acting superior to the contents of the script. Grant provides some of the best comedy highlights.-

Dash.

Lobby Comments on All You Need Is One Good Break

William Hawkins, World Telegram and Sun, reports two comments overheard during the intermission of the opening night performance of All You Need Is One Good Break. Bob Goldstein, vice-president of Universal, thought the show was a Yiddish version of James Thurber's Mr. Mitty, while Milton Berle thought the title should have been All You Need Is One Good Act.

Gibbs Summarizes Colony Stories to be Play

Wolcott Gibbs, New Yorker, is at work converting his series of New Yorker stories "Season in the Sun" into a full length play. Elliott Nugent is slated for the leading role in the production sponsored by Courtney Burr.

Chapman Blames Angels for Theatre's Lack of Courage

Angels who hover over Broadway on wings of dollar bills were attacked as a menace to the theatre by John Chapman. News, at a meeting of the Women's City Club. Because these backers lack taste, knowledge and integrity, they will invest money only in "standard brands", the critic charged.

The Heiress

a. Times -- Pro-- Excellent production, sound dramatic workmanship of the tale as a whole. Though last scene contains some cat and mouse ~~traps~~ ^{traps}. Rathbone and Phillips present some of the most stirring acting of the season. Phillips is one of the most gifted actresses of our time.-Atkinson.

b. Herald Tribune --Pro-- Competent, graceful revival which is well worth while for those who missed it three years ago. Rathbone has lifted the show above the level of the first performance. Phillips hardness in final scenes not as convincing as painful shyness in first scenes.-Barnes.

c. News --Pro-- Respectable theatre, a good play, well acted. Phillips best of the several actresses in the role. Imagine Rathbone is stagestruck, and grateful he is so. Play not ideal for the big theatre.-Chapman.

d. Mirror --So-So-- Hardly inspired selection, requires more intimate house, dwarfed by huge stage. Enjoyed it only intermittently. Phillips is sensitive, vibrant actress, she had better brush up on her diction though. Rathbone's performance one to admire.-Coleman.

e. Compass --Pro-- Maybe not ideal spot, but cast finds problem easy to cope with. It is a play that can be seen over and over. It's a good thing to have back. Play one of the best of recent seasons.-Pollock.

f. Post --Pro-- Good and effective drama, worth seeing for the performance of Phillips. Part adds to her stature as a player of exceptional emotional skill. Sound, well written and generally absorbing play.-Watts.

g. Journal American --Pro-- A superb play, good sound all around three dimensional drama. Phillips is every bit as worthy as expected. Rathbone's direction is quite right. James is in seventh heaven with two successful plays on Broadway.-Garland.

h. World Telegram and Sun --Pro-- Worthy vehicle portrayed by experts at their calling. Live plays point up the peculiar starriness of movies. Production is splendidly professional. Phillips worthy successor in title role.-Hawkins.

i. Brooklyn Eagle --Pro-- Intense, small focus drama stands up well in large hall. Phillips handling of the title role is superb. Rathbone gives a masterly finished portrait. Play is excellent theatre and intensely engrossing.-Sheaffer.

j. Newark News --Pro-- Phillips equal to the title role, Rathbone perfect. Though a trifle recent for a revival, little fault can be found with the manner of the current presentation.-Field.

k. Women's Wear Daily --Pro-- Excellent performances. Phillips plays magnificently, Rathbone gives one of his best performances.-Allen.

Everybody's a Critic -- Intermission Department

John Garfield was accosted during the intermission of The Happy Time by a woman who demanded his opinion, Paul Denis, Compass, relates. Garfield refused on the grounds that he was a writer himself, and that his play had a lousy first act. Meeting the lady after the final curtain, she said, "I hope your play picks up after the first act, too."

Comedian Suggests Eliot Switch His Initials

Rolly Rolls, comedian now at the Roxy, told Earl Wilson, Post, that judging from the content of T.S.Eliot's recent plays he should change his initials to S.T.Eliot.

Bolton Has Articles on Modern Bedrooms in Esquire

Whitney Bolton, Morning Telegraph, has an article in the current Esquire entitled "Revolted in the Bedroom". Article promotes the newly designed beds which have built in radio, television, phone, bookcases, electric ranges and what have you.

Time Magazine Spotlights Clash of Hawkins and Morehouse on Play

Time magazine Press Department noted the difference of opinion between Ward Morehouse and William Hawkins in a Saturday issue of the World Telegram and Sun concerning The Cocktail Party. Magazine thinks this fits Scripps Howard slogan "Give light and the people will find their own way."

The Happy Time

"Pro Reviews"

a. Variety--Uneven and occasionally hokey. It is warm, tender, touching and immensely enjoyable comedy. Felicitious blend of hilarity and poignance. Staging is inventive and neatly paced.--Hobbs.

c. Women's Wear Daily--Jolly and delightful session, title describes what customers will have. Not since "You Can't Take It With You" has there been as lovingly screwy a family on stage. Played with proper relish and tempo.--Allen.

e. Christian Science Monitor--Amiable, unpretentious story filled with stock situation, characters and jokes. But cast gives warm, human quality to the calculated proceedings.--Beaufort.

b. Billboard--Twelve year old Johnny Stewart is engaging, goes long way toward making show a hit. Cast and show cased wonderfully by director and producers.--Francis.

d. Morning Telegraph--Charming, glowing, and intimate, but first act not as good as others. Will debate Lewis' direction but three actors carry the major weight successfully.--Bolton.

f. Cuo--Nothing wrong or nothing right, is modest, homely and pleasant little piece of middling playmaking. Knows its business and does it. Cast cannily chosen, does well.--Gabriel.

"Con Reviews"

g. Time--Has some funny lines, but not many, some good performances. Outstanding thing is its phenomenal memory, exploits every gag that ever made good in the past.

i. New Yorker--Nothing about it struck me as funny or touching. Apparently it is not my kind of play. French accents badger most of the cast.--Gibbs.

The Man

j. George Jean Nathan --Con-- Productive less of tense agitation than of tense boredom. Repetitiously treated it is old stuff.

k. Commonwealth --Con-- Hammer is the acting find of the season. Author merely conjured a second version of "Kind Lady" with a more ruthless conclusion.--Phelan.

l. Billboard --Con-- Doesn't look too happy. It is aimed at the intellectual rather than the spine, and that approach don't fall in the popular chiller-diller groove.--Francis.

Texas Li'l Darlin'

m. Theatre Arts --So-So-- Mildly diverting evening to people who don't mind seeing a good idea disintegrate while corn sprouts onstage. Book, lyrics never live up to the original idea.

Arms and the Girl

a. Times --Con-- Conventional operetta that is not conspicuous for originality, skill or beauty. In craftsmanship and point of view it is closer to the Student Prince than intended. Never triumphs over the meager humor of the skittish joke on which it is founded.-Atkinson.

b. Herald Tribune --So-So-- Lavish and colorful musical, bountiful, if somewhat ponderous entertainment. Chief drawback of the spectacular production is the indecision of all concern whether to concentrate on the drama or on the music. Book is wordy, repetitious and poorly paced. Performances could hardly be better. Stringent pruning would have helped.-Barnes.

c. News --Pro-- Blessings are the personalities who take part, Fabray is by all odds the liveliest of our musical comedy heroines. Bailly takes charge of proceedings when she puts her foot onstage. Staged in good style. Show is bright and sunny, hard to see the stages in some of the shows.-Chapman.

d. Mirror --Pro-- Delightful new musical, slick, click production, cast is super duper. Wouldn't be surprised to see Lewis & Conger sell bundling boards if John L. Lewis remains adamant much longer. Show has bounce, gaiety and charm.-Coleman.

e. Compass --Pro-- Energetic, full of bounce, bounce and bundling. Robust backbone of farce, beautiful to look at. Jokes not masterly, but all good, unclean fun. Four leads never falter, often they are charming. Play is quite a bundle.-Pollock.

f. Post --So-So-- Moderately frolicsome girl and music show, colorful and agreeable enough, but not very exciting. Friendly and high spirited, but interest it arouses is surprisingly mild. Plot isn't very funny. Happiest features of the evening are Georges Guitary and Pearl Bailey. Fabray less happily cast.-Watts.

g. Journal American --Con-- Coworkers not done right by original play, there is better musical comedy in original than the one on display. Brighter show with Bailey than it would be without her, should call it "Connecticut" in her honor. Direction, dances, costumes, scenery and music are routine.-Garland.

h. World Telegram and Sun --So-So-- Stash it between bottom of top drawer and top of the second. Misses being real class because of the corrugated aspect of its fun. When it is good, it is riproaring musical comedy. Are some moments that are just plain thud. Book seems to be stilted together too many times. Rarely a song strong enough to win you.-Hawkins.

i. Brooklyn Eagle --Pro-- Big, bouncing honey of a show, bright, exhilarating blinding of story, song, dance and humor. Small army of assorted talents has conspired together beautifully to provide this handsome, lavish and immensely enjoyable romp.-Sheaffer.

j. Newark News --Pro-- Results credit to the many experts, large and competent company, staged with wit and inventive skill. Fabray sings and plays a charming part with blithe perfection.-Field.

The Outer Circle Elects Officers

Virginia Barry of the Asbury Park Press, was elected president of the "Outer Circle", the new organization of out of town theatre critics. Twelve critics meet at the Hotel Algonquin for the first meeting; they will pick the best play of the season in late April.

Hawkins Suggests Plays Switch Titles

William Hawkins, World Telegram and Sun, thinks two of the new hits should switch titles. The Innocents is a happy time for cheering, while The Happy Time is wonderfully innocent gaiety.

As You Like It

e. Compass --So-So-- Presented prettily, all acting jovial in a nice, quiet rather formal way. But it's not really much fun. Nobody goes in for anything exhilarating, all being content to play contemptively. A little ruckus now and then would not hurt a bit. There is no Margaret Websterism about it.--Pollock.

b. Wall Street Journal --So-So-- Conceived with imagination, designed with taste and embellished by gay music and tuneful song appropriate to life in the woodland. Some excellent players and much good wall. But the subtler comic and serious values have not been afforded equal treatment with the physical aspects of the production. Hepburn didn't seem in her environments. Mather was best actor.--Cooke.

c. Women's Wear Daily --Pro-- Production becomes idyll played in glens and glades of Arden forest. Magnificent cast, fluid direction, picturesque setting. Staging and direction pure magic. Hepburn stature rises several cubits.--Dash.

d. Christian Science Monitor --Con-- Hepburn's several months of study of the part have not transformed the film star into a Shakespearean actress. She needs a more sensitive ear for the lilt of the writing. Company on stage are as busy as bird dogs. Too many styles of Shakespearean diction onstage.--Beaufort.

e. Morning Telegraph --Pro-- The play is perfectly terrible, as anyone knows, but the Theatre Guild production with the magic help of Hepburn had made something to see and hear. Hepburn is enchanting in the role. Leachman is less than ready for Shakespeare. Many veteran Shakespearean actors on hand.--Bolton.

f. Variety --Pro-- Sumptuous production with spirit, pace, color. Hepburn adds physical beauty and dramatic excitement. Sets and costumes are richly tasteful, direction is masterful. As good a production as the play will ever get.--Bron.

g. Billboard --Pro-- Hepburn best Rosalind in this reporter's memory, showed fine flair for reading of the bard's lines, extremely effective and intelligent performance. Royal assistance given her by staging, solid supporting cast.--Francis.

h. Cue --Con-- Opulent and highly ornamental revival. Hepburn has large streak of self-consciousness, schoolmarmish twang, and a cheerful lack of variety which reduces her part to the embarrassment of a college Ivy Day. Not much ease or jump for joy in the elaborate production going on around her.--Gabriel.

i. Newsweek --Pro-- Bard remains the hero of the occasion, chances are that this particular item would not last long without Hepburn. Just as well that Hepburn in Arden isn't too different from Hepburn any place else. Production is gratifying to the eye and ear.

j. Time --Con-- Play poses same problem as country life does for city folks, how to get the charm without the boredom. This production does nicely for a while, but once enters Arden, the charm wears thin. It remains bucolic, discursive and dawdling, with the poetry no match for the plot.

k. New Yorker --Con-- Extremely handsome and spirited production, supporting players are more than satisfactory, though they never quite match Hepburn in either diction, vitality or virility. Reason for another revival of comedy is more or less mysterious to me, still think play is the most inane of all romantic comedies.--Gibbs.

British Film Critic Loses Appeal

The House of Lords dismissed the appeal of Miss E. Arnot Robertson who sued MGM for libel and slander. The movie company barred the critic from their previews after her review of The Green Years.

Winchell Notes Critic Biting Himself

"When a critic bites himself that isn't news, it's cannibalism," types Walter Winchell. He referred to George Jean Nathan's comment on The Man. "I enjoy a good thriller as much as the next moron."

Ward Morehouse Reviews the Current Plays

a. Alive and Kicking--Con--Flat and undistinguished revue, short on wit, buoyance, integration and showmanship. Music and lyrics routine. Nothing outrageous, but not very good either.

b. The Enchanted--Pro--Fragile, straggling and generally winning comedy about spooks and the supernatural, principal asset is captivating performance of MacGrath. It is her fine charm that makes it something to see.

c. The Cocktail Party--Pro--Literate and enormously interesting play combining poetic writing with a sharp sense of theatre. Play with finesse and authority by a glossy and expert cast. The event of the season.

d. The Man--So-So--Time taking thriller that would be a better play with a sharper ending. Perhaps there is still time to fix it. Frequently fascinating but dawdling play that falls to pieces at the finish.

e. The Happy Time--Con--Has certain stock values as popular material, but it is a labored, corny, synthetic and loosely written play that reminds you of many others. Theatre wastes its time with a piece as trifling.

f. As You Like It--Pro--Festive and extraordinary beautiful production, Hepburn contributes delightful performance. Fluent and imaginative presentation. Hepburn must be about ready to take the theatre as a full time job.

g. Mr. Barry's Etchings--Con--Sparse and errant comedy, as bogus as its hero's engravings. Skillful players and production play roll wasted on sad and shabby little comedy.

h. The Innocents--Pro--Surprise hit, a thriller as scary as The Bat, as tense as Angel Street. Combination of excellent writing, acting, direction and scenic design. Evening of real theatre and nightmarish moments.

i. Arms and the Girl--Con--Flodding and humdrum musical play, a meager and minor song and dance exercise. Fabray deserves a better show. Some rather nice music by Gould, but the book is a witless affair.

Key to N.Y.C. Criticism At A Glance

Reviewers are rated as to how they like the show, not if they think it will be a hit. "Pro" means the reviewer recommends the show for an entertaining or stimulating evening. "Con" means he doesn't recommend it as such. "So-So" means the reviewer did not state his preference directly.

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|------------------------------|-------------------------|---------------------|
| 1. NY Times | 11. Newark News | 21. Catholic World |
| 2. NY Herald Tribune | 12. Women's Wear Daily | 22. Commonweal |
| 3. NY News | 13. Daily Worker | 23. Cuo |
| 4. NY Mirror | 14. Wall Street Journal | 24. Ch.Sci.Monitor |
| 5. NY Compass (Star, PM) | 15. Journal of Commerce | 25. Sat.Review Lit. |
| 6. NY Post | 16. George Jean Nathan | 26. Newsweek |
| 7. NY Sun (Morehouse) | 17. Morning Telegraph | 27. Time |
| 8. NY Journal American | 18. Variety | 28. Nation |
| 9. NY World Telegram and Sun | 19. Billboard | 29. New Republic |
| 10. Brooklyn Eagle | 20. Theatre Arts | 30. New Yorker |

N.Y.C.Criticism At A Glance

Alive and Kicking--Winter Garden, 1/17/50. Pro: 5-8-9-17. Con: 1-2-3-4-6-7-10-11-12-16-18-19-23-26-27-30. So-So: 14.

Arms and the Girl--46th Street Theatre, 2/2/50. Pro: 3-4-5-10-11. Con: 1-7-8. So-So: 2-6-9.

N.Y.C. Criticism At A Glance--continued from preceding page

As You Like It-Cort, 1/26/50. Pro: 3-4-6-9-10-11-12-17-18-19-26. Con: 1-2-23-24-27-30. So-So: 5-8-14.

Caesar and Cleopatra-National, 12/21/49. Pro: 1-2-3-4-6-7-10-11-12-14-15-16-17-18-19-22-23-24-25-27-28-29-30. Con: 5-8-13. So-So: 9.

Clutterbuck-Biltmore, 12/3/49. Pro: 3-5-6-7-8-12-15-17-23-27-30. Con: 1-8-11-13-16-18-22-24-26-28-29. So-So: 2-4-10-14.

The Cocktail Party-Miller, 1/2/50. Pro: 2-3-4-5-6-7-8-1-11-12-15-18-19-23-24-26-27-28. Con: 1-9-14-22-25. So-So: 30.

Dance Me a Song-Royale, 1/20/50. Pro: 3-6-10-11-12-15-17-18-19. Con: 1-2-4-9-14-23-27. So-So: 5-8-26.

Death of a Salesman-Morosco, 2/10/49. Pro: 28 votes. Con: Nation. So-So: Time

Detective Story-Hudson, 3/23/49. Pro: 1-2-3-4-6-7-8-9-12-14-15-17-18-19-20-22-23-26-27-30.

The Enchanted-Lyceum, 1/18/50. Pro: 4-5-6-7-8-9-1-11-12-16-19-27. Con: 1-2-17-18-23-26-30. So-So: 3-14.

Gentleman Prefer Blondes-Ziegfeld, 12/8/49. Pro: 1-2-3-4-5-7-8-10-11-12-14-15-17-18-24-26-29-30. Con: 6-28. So-So: 16-19-22-23-27.

The Happy Time-Plymouth, 1/24/50. Pro: 1-2-3-4-8-9-10-11-12-14-17-18-19-23. Con: 5-6-7-26-27-30.

The Innocents-Playhouse, 2/1/50. Pro: 1-3-5-6-7-8-9-10-11. Con: 2-4.

I Know My Love-Shubert, 11/1/49. Pro: 2-3-4-6-7-8-9-10-11-12-14-15-18-19-23-24-25-26-28. Con: 1-5-16-20-22-27-29-30.

Kiss Me Kate-Century, 12/31/48. Pro: 28 votes. Con: New Republic.

Lost In the Stars-Music Box, 10/30/49. Pro: 1-2-3-5-6-7-10-11-12-14-15-17-18-19-23-26. Con: 8-9-13-21-22-24-25-28-29-30. So-So: 4-27.

The Man-Fulton, 1/19/50. Pro: 2-4-8-10-11-14-15-23-26. Con: 1-3-5-6-9-12-16-19-22-27-30. So-So: 7-17-18.

The Member of the Wedding-Empire, 1/5/50. Pro: 1-3-4-5-6-8-9-10-11-12-13-14-15-17-18-19-22-23-24-25-26-28. Con: 16. So-So: 2-27-30.

Miss Liberty-Imperial, 7/15/49. Pro: 4-7-8-12-17-19. Con: 1-2-20-22-23-25-27-29. So-So: 3-6-9-21-26.

Mr. Barry's Etchings-48th Street Theatre, 1/31/50. Con: 1-2-3-4-5-6-7-10-11-12-17. So-So: 9.

Mister Roberts-Alvin, 2/13/48. Pro: 24 votes. Con: 24. So-So: 13-16-17.

The Rat Race-Barrymore, 12/22/49. Pro: 4-15. Con: 2-3-5-6-7-8-9-10-11-12-13-14-16-17-19-22-23-24-27-28-29-30. So-So: 1-18-26.

South Pacific-Majestic, 4/8/49. Pro: 18 votes. So-So: 23-27.

Texas Li'l Darlin'-Hellinger, 11/25/49. Pro: 3-6-9-12-13-14-15-16-17-22-24. Con: 1-4-7-8-18-19-23-30. So-So: 2-5-10-11-20-26-27.

Touch and Go-Broadhurst-10/13/49. Pro: 1-3-6-9-11-12-13-15-16-17-23-24-26-27-28-30. Con: 2-4-5-7-14-18-19-20-22. So-So: 8-10-29.

